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The series of Five Concerts will take place on the following dates:—

First Concert - - -	Fri., September 24, 1920, at 7.30
Second Concert - - -	Fri., October 22, 1920, at 7.30
Third Concert - - -	Mon., January 17, 1921, at 7.30
Fourth Concert - - -	Wed., February 16, 1921, at 7.30
Fifth Concert - - -	Tues., April 19, 1921, at 7.30

FIRST concert of the series,

ARTISTS:

EMMA CALVÉ

JOSEPH HISLOP

JACQUES THIBAUD - ALFRED CORTOT

SECOND concert,

ARTISTS:

ROSING

GEORGE CURZON

RENÉE CHEMET - ARTHUR RUBINSTEIN

THIRD concert,

ARTISTS:

MIRIAM LICETTE

PETER DAWSON

GUILHERMINA SUGGIA - MORIZ ROSENTHAL

FOURTH concert,

SIR THOMAS BEECHAM SYMPHONY ORCHESTRA

ALBERT COATES, *Conductor*

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FIFTH concert,

ARTISTS:

JOHN McCORMACK

JESSIE MUNRO

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THE ABOVE ARTISTS CAN ONLY BE HEARD ONCE THIS SEASON, AND AT THE QUINLAN SUBSCRIPTION CONCERTS ONLY

QUINLAN

Subscription Concerts

Season 1920 - 1921

FIRST CONCERT

ARTISTS :

EMMA CALVÉ

JOSEPH HISLOP

JACQUES THIBAUD

ALFRED CORTOT

THE QUINLAN INTERNATIONAL MUSICAL AGENCY, LIMITED
60, CHANDOS STREET, COVENT GARDEN, LONDON, W.C. 1

EMMA CALVÉ



THE world's greatest Carmen, and an artist of outstanding ability, EMMA CALVÉ is a daughter of France, but her performances of Carmen have taken her all over the world, and her name and the Opera "Carmen" are inseparable and international, so great is her world-wide reputation in this rôle.

Her repertoire is a large and varied one, including such Operas as "Norma," "Sapho," Anita in "Navarraise," etc., and her appearances at the Paris Opera House are always attended with enthusiasm by packed houses. Emma Calvé has made many appearances at Covent Garden, but she is always thought of as the one and only "Carmen." Her coming appearance at the Quinlan Subscription Concerts will be of undoubted and particular interest.

ALFRED CORTOT



ALFRED CORTOT was born at Noyon, on September 26th, 1877. He went to Paris in 1884, and entered the Conservatoire later, where he won the following prizes :—

First "Medaille de Solfege," 1891, First Pianoforte Medal, 1892, and the highest prize and the only one awarded in 1896.

In 1894-5 he and Risler took part in a series of Wagner Concerts on two pianofortes, including also the "Faust" and "Dante" Symphonies of Liszt. From 1897 to 1901 he devoted himself chiefly to conducting, and was Choral Conductor at Bayreuth. He produced and conducted Wagner's "Ring" in 1902, with Litvinne, Brema, Olitzkn, Van Dyck, Dalmores, Albers, etc., as vocalists; this was the first performance in Paris of Wagner's tetralogy. He also conducted some Colonne Concerts.

His career as solo pianist, in which version he is now chiefly known, began in 1897 at a Colonne Concert. Since then he has played continuously in all the leading Continental countries and also in England and the United States of America, where he has been acclaimed as the greatest pianist who has ever visited the States.

Cortot's distinguishing characteristics as a pianist are difficult to describe, since he combines the best qualities of many different schools. A superb technique, extraordinary brilliancy, great power of tone and remarkable delicacy of touch strike the listener in turn; whilst his sense of rhythm and the beauty of his phrasing are alike conspicuous, but above all is to be placed the rare quality which enables him to pass from one composition to another, investing each with a separate character in complete harmony with the composer's individuality, at the same time preserving his own strong personality, and holding the audience spellbound by the force of his genius.



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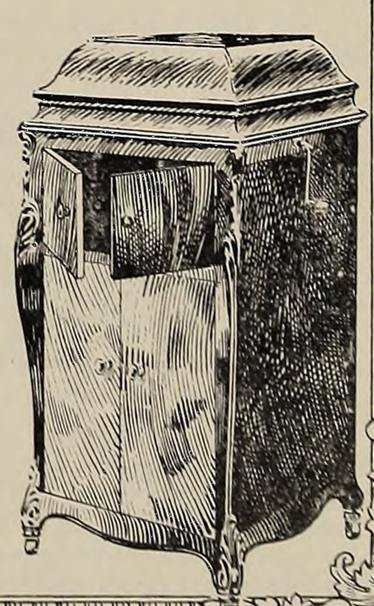
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JOSEPH HISLOP

THE immediate and outstanding success of JOSEPH HISLOP at Covent Garden this past season was one of its brightest features.

The "*Daily Telegraph*," reviewing a performance of La Bohême, said: "The Rodolfo of Joseph Hislop is unique. No Rodolfo in recent years has walked the Covent Garden stage for the first time so well, so to the manner born, as Mr. Hislop, and no tenor in the period has come within measurable distance of Mr. Hislop in sheer inevitableness. To a voice of lovely smooth quality and of abundant range and power he adds an ease and an address that are a sheer delight from first to last."

Of the same performance "*The Daily Mail*" writes: "Mr. Hislop was the most convincing Rodolpho one has ever seen."

Joseph Hislop is a Scotchman, is yet a young man, and his future career promises to be one of unusual brilliance.



JACQUES THIBAUD

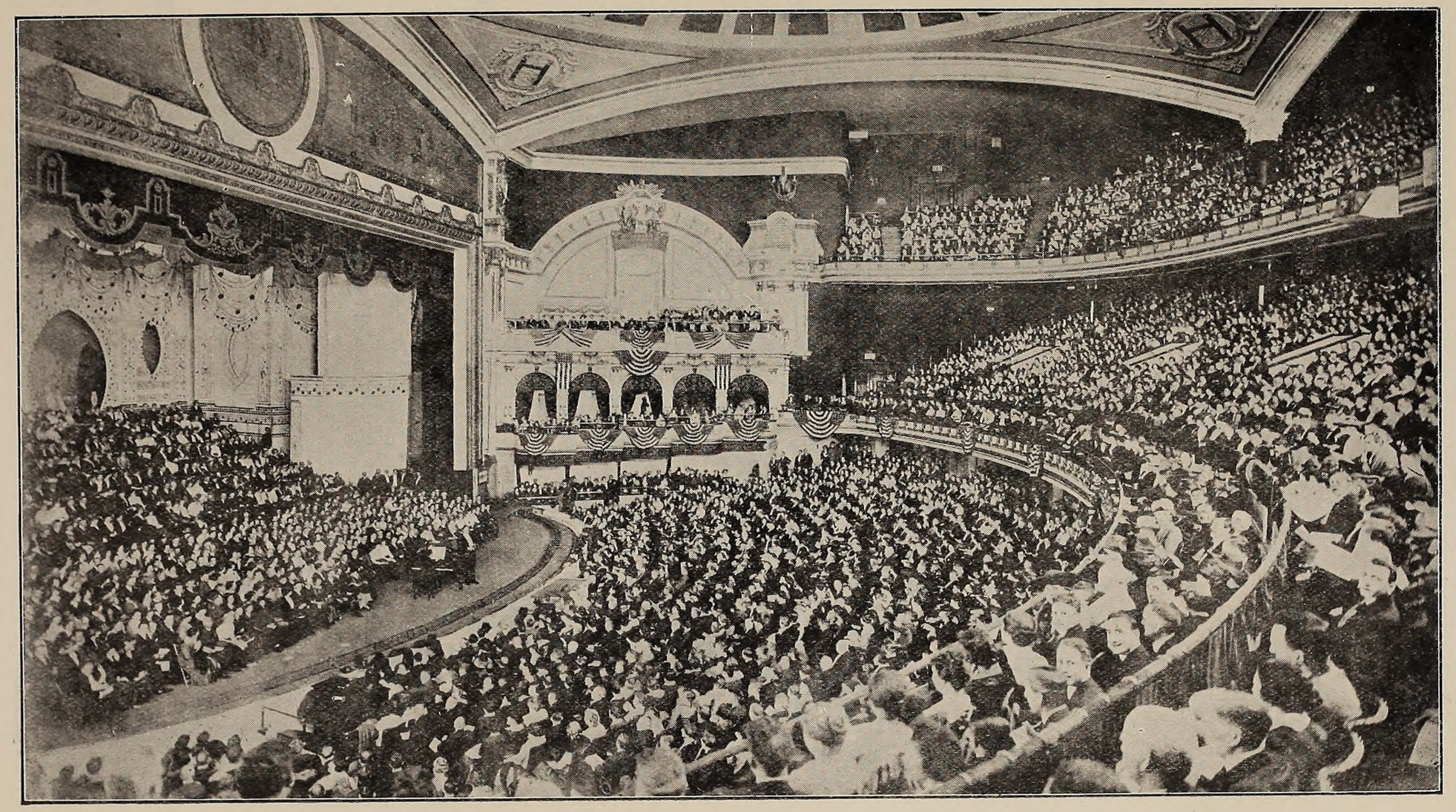
ONE of the foremost Violinists of the world, JACQUES THIBAUD is by birth a Frenchman, and has been described as one of the aristocrats of Art. His playing is remarkable for its studied elegance of style; his feeling for nuance; and the sure tracing of the musical outline, all heightened in fact by a dignified and ingratiating personality. Jacques Thibaud has recently had some overwhelming successes in New York, Cincinatti, Philadelphia and elsewhere, and on one of his appearances in New York it was said that seldom, indeed, had a Carnegie Hall audience heard a violinist's playing so flawless from every possible point of view, and, at the same time, so inspired and inspiring.

It is some time since Jacques Thibaud appeared in this country, and, while yet a young man, the experience that he has gained during the past two or three years, coupled with a tone of surpassing warmth and nobility, places him in the front rank of the world's violinists.

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Progr

ARIA ... " Che gelida manina " (" La Bohême ") ... *Puccini*

JOSEPH HISLOP

SONATA FOR PIANOFORTE AND VIOLIN in A major ... *César Franck*

ALFRED CORTOT *and* JACQUES THIBAUD

(*By special request*)

ARIE ... (*a*) Cavatina (" Norma ") ... ... *Bellini*

(*b*) " By the Waters of Minnetonka " *Thurlow Lieurance*

(*c*) Habanera (" Carmen ") ... ... *Bizet*

MADAME CALVÉ

At the Piano - -

PLEYEL GRAND

For words of son

amme

VIOLIN SOLI (*a*) Intrada (17th century) ... *Desplanes-Nachez*
(*b*) Minute Caprice ... ... *Rode-Thibaud*
(*c*) Les cherubins... ... ... *Couperin-Salmon*
(*d*) Polonaise in A major ... ... *Wieniawski*

JACQUES THIBAUD

ARIA ... M'appari tutt' amor (" Martha ") ... *Flotow*

JOSEPH HISLOP

ARIE ... (*a*) Santuzza's Romance (" Cavalleria Rusticana ")
Mascagni
(*b*) " In questa tomba " ... ... *Beethoven*
(*c*) Ma voisine ... ... *Goring Thomas*

MADAME CALVÉ

PIANOFORTE SOLI (*a*) Étude en forme de Valse .. *Saint-Saens*
(*b*) La Cathedrale engloutie .. *Debussy*
(*c*) Seguedillac .. .. *Albeniz*
(*d*) Rhapsodie .. .. .. *Liszt*

ALFRED CORTOT

HAROLD CRAXTON.

PIANOFORTE

s see next page

Words of Songs

Madame EMMA CALVÉ

CAVATINA (" Norma ") ... ... *Bellini*

Casta diva che inargenti queste sacre
antiche piante.
A noi volgi il bel sembiante,
Senza nube, e senza vel.

Tempra o diva tempra tu de cori ardenti
Tempra ancora lo zelo audace,
Spargi in terra ah quella pace
Che regnar tu fai nel ciel.

BY THE WATERS OF MINNETONKA ... ... *Lieurance*

Moon Dear,
How near
Your soul divine.
Sun Dear,
No fear
In heart of mine.

Skies blue
O'er you,
Look down in love,
Waves Bright
Give light
As on they move.

Hear thou,
My vow
To live, to die,
Moon Dear,
Thee near,
Beneath this sky.

J. M. Cavanass

HABANERA (" Carmen ") ... ... *Bizet*

L'amour est un oiseau rebelle
Que nul ne peut apprivoiser
Et c'est bien en vain qu'ùn l'appelle,
S'il lui convient de refuser
Rien n'y fait, menace ou prière.
L'un parle bien,
L'autre se tait,

Et c'est l'autre que je prefère.
Il n'a rien dit, mais il me plait.
L'amour est enfant de Bohême
Et n'a jamais connu de loi !
Si tu ne m'aimes pas,
Je t'aime.
Si je t'aime, prends garde à toi.

Words of Songs

Madame EMMA CALVÉ

SANTUZZA'S ROMANCE (" Cavalleria Rusticana ") ... ... *Mascagni*

Voi lo sapete, mamma,
Prima d'andar soldato.
Turiddu aveva a Lola,
Eterna fe giurato.
Tornò la seppe sposa
E con un nuovo amore,
Volle spegnar la fiamma,
Che gli bruaciava il core,
M'amò, l'amai.

Ah ! l'amai
Quell' invida d'ogni delizia mia,
Del suo sposo dimentica,
Arse di gelosia,
Me l'ha rapito,
Priva dell'onor mio,
Lola e Turiddu s'amano,
Io piango.

IN QUESTA TOMBA ... ... *Beethoven*

In questa tomba oscura
Lasciami riposar
Quando t'amavo ingrata
Dovevi a me pensar

Lascia che l'ombra ignuda
Puo darsi pace almen
E non bagnar mie cenere
D'inutile velen.

MA VOISINE ... ... *Goring-Thomas*

Tous les matins je vous vois,
Et j'entends de votre voix
La mélodie argentine
Au doux bruit de vos chansons.
Vous éveillez les pinsons.
Bon jour, ma voisine.

Le jour commence à baisser,
Les plaisirs vont commencer,
Et la ville s'illumine.
Faites des rêves heureux.
Gardez-vous des amoureux.
Bon jour, ma voisine.

Words of Songs

JOSEPH HISLOP

CHE GELIDA MANINA (" La Bohême ") ... ... *Puccini*

Che gelida manina,
Se la lasci riscaldar
Cercar che giova?—Al buio non si trova
Ma per fortuna—è una notté di luna,
E qui la luna l'abbiamo vicina.
Aspetti, signorina,
Le dirò con due parole
Chi son, e che faccio e come vivo . . . Vuole?
Chi son?—Sono un poeta
Che cosa faccio?—Scrivo.
E come vivo?—Vivo.
In povertà mia lieta
Scialo da gran signore
Rime ed inni d'amore.
Per sogni, e per chimere
E per castelli in aria
L' anima ho milionaria.

M'APPARI TUTT' AMOR (" Marta ") ... ... *L. Flotow*

M'appari tutt' amor,
Il mio sguardo l'incontrò ;
Bella sì che il mio cor
Ansioso a lei volò ;
Mi feri, m'invaghì
Quell' angelica beltà,
Sculta in cor dall' amor
Cancellarsi non potrà :
Il pensier di poter
Palpitar con lei d' amor,
Può sopir il martir
Che m' affanna e strazia il cor.

M' appari tutt' amor,
Il mio sguardo l' incontrò,
Bella sì che il mio cor,
Ansioso a lei volò ;
Marta, Marta, tu sparisti,
E il mio cor col tuo n' andò !
Tu la pace mi rapisti,
Di dolor io morirò,
Ah, di dolor morrò, sì, morrò !

My raptur'd gaze since first enchanting,
Softly, brightly her form appeared ;
Its beauty rare, my vision haunting,
Still to me remains endeared.
Hope, my heart vainly filling,
On life's journey by her side,
I to wend had been willing.
Fain with her have lived and died ;
But that dream, soul entrancing,
Fled as fades the cloud in air,
Like a swift meteor glancing,
Left me doomed to dark despair.

Martha, dear, from thee parted,
Ne'er my tears will cease to flow
Do not leave me broken hearted,
Lonely, to my grave to go.
Martha, Martha, do not leave me,
Thou sole cause of all my woe ;
Do not leave me broken hearted,
Lonely to my grave to go.
Ah ! thou sole cause of all my woe.

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IN

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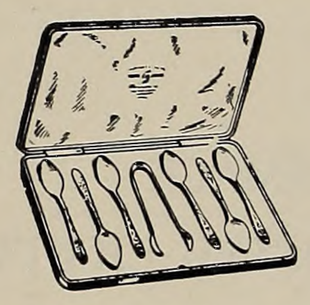
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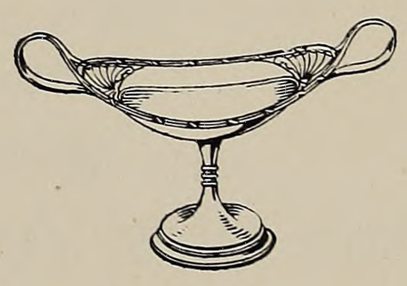
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JOSEPH HISLOP . ROSING
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